intercom

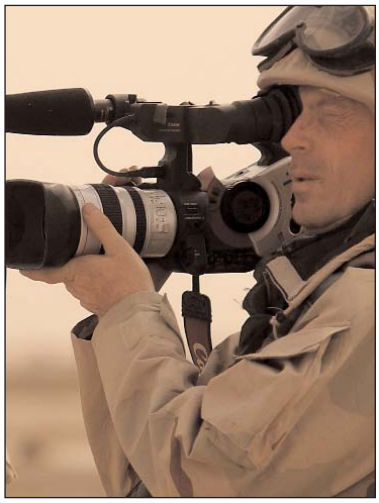
Journal of the Air Force C4 community ☆ December 2003

VISUAL INFORMATION

- Technological advances ensure secure future for multimedia
- 1st Combat Camera Squadron provides front line support
- Chief provides multimedia career field overview
- Barksdale helps NASA document Columbia disaster

DECEMBER 2003 ★ VOLUME 44, NUMBER 12

intercom



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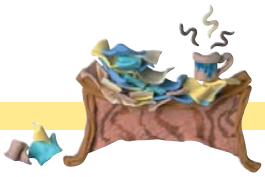
From the editorial desk



What the Air Force needs now: Graphic journalists

By Master Sgt. Karen Petitt
Managing Editor

Even though there's no way we can run the more than 70 stories that were submitted for this issue alone, nor print all of the hundreds of images we sorted through, one thing should be clear from the content selected: images rule! And, not only do they rule, but decision-makers rely on them to conduct business in war and peace. These decision-makers have recognized the gains netted from having photojournalists as opposed to mere "picture takers." Lives, resources, missions and funding depend on the excellence of what our photojournalists provide. Now the Air Force should recognize the value of graphic journalists in much the same way it values photojournalists. A Public Affairs senior leader recently said we have got to find a way to tell our story when pictures of aircraft take-offs and landings run its course. While you can't embed media on most aircraft missions, you can explain missions in an information graphic. For instance, it's pretty hard to get one photo that shows how space assets were critical in Operation Iraqi Freedom, and writing a 1,200-word story still won't show the process in a concise way. But, this story can be *explained* through timelines, maps, 3-D renderings and even interactive graphics, which are used by the media to tell their stories. They can't survive without it yet we're trying to. Along with Weapons System Video and teleconferencing, we need them to help tell the Air Force story. What we need are graphic journalists who work in concert with our combat photographers and PA troops to build information graphics and interactive graphics for the Web. To do anything less is to limit their capabilities and perhaps become irrelevant.

Letters to the editor

Beautiful litho

I was surprised to see my picture in the November edition of the *intercom* as the monthly litho. I'm blown away by how much this photo has meant to people around the Air Force. I've received so many compliments from people, but I have to give credit to the 52nd Communications Squadron for gathering the donations from back home so we could give toys, clothes and shoes to these children. Also the photographer, Staff Sgt. Karen Silcott, did such a great job because nothing about our operations in Dakar made any Air Force news until that picture came along. It just goes to show the power that images have in telling our story.

—Capt. Heather Healy
3rd Air Force Public Affairs

Thanks for helping us foot stomp the message that images are an incredibly important tool we use to convey what words simply cannot. At this time we'd like to offer a reminder to our readers that while we receive lots of great stories about people's experiences in the field or stories about how they're contributing to the war fighter, we are still in need of photos that go along with those stories. We receive many photos without captions or photo credits, or photos embedded into a word document. Some great photos go unused because information is missing or inaccurate. There are also missed opportunities because people are not taking pictures of their efforts. Perhaps digital cameras could become standard in our deployment packages.

JAG *in a* Box

Fritz Mihelcic
AFCA Deputy Chief Counsel

508 compliance

Q **Do Air Force video and multimedia products have to be Section 508 compliant?**

A Without the ability to hear the spoken word, or dialogue without the visual context, these products can be confusing to people with disabilities.

Section 508 of the Rehabilitation Act was enacted to ensure federal employees and private citizens are able to access government electronic and information technology. As such, most products will have to be 508 compliant.

For video and multimedia, Section 508 has five specific requirements. Two requirements discuss hardware and the other three cover captioning, audio descriptions and an intuitive ability to turn them off and on. Even products that you think shouldn't be covered, such as a training tape, "Field Stripping the M-16," may be impacted by Section 508 because the public may have access to that video under the Freedom of Information Act.

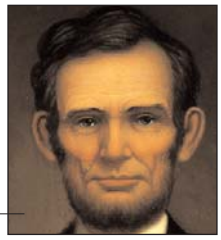
You need to be aware that Section 508 exists and does affect your products. The official website is www.section508.gov and will help answer your questions.

You can also contact us at DSN 779-6060 or afca.ja@scott.af.mil for assistance.

Send in your question to:
AFCA-JA@scott.af.mil
or call DSN: 779-6060

Historically speaking

Multimedia has played a crucial role in the military. From photographs to video, commanders past and present rely on multimedia for battlefield situational awareness.



Abraham Lincoln

With the invention of the photographic camera in 1851, eager young photographers such as Mathew Brady and Samuel Morse saw a way to capitalize on new technology to document events. This untapped resource proved to be an invaluable asset when President Lincoln commissioned Brady to photograph the Civil War. Brady's images captured the harsh realities of war and created in the minds of America an image of what war can do to a nation. **This was the military's first use of photography.**

Gen. Hap Arnold

The general recognized the value of photography and motion media as a way to capture the sense of battle and helped plan campaigns during World War II. In November 1942, General Arnold dispatched the first aerial photographic combat camera services units to deploy in both theaters to document and plan strategies for the war. **During the documentation, combat camera units used color motion picture film for the first time.**

From the Top

Gen. Hoyt Vandenberg

At the height of the Korean War, General Hoyt S. Vandenberg, then Chief of Staff, found pictorial documentation of Air Force participation was virtually nonexistent. Consequently, April 1, 1951, he directed the centralization of Air Force photographic capabilities, resulting in the establishment of the Air Pictorial Service. APS was under the direct control of the Air Force Chief of Staff. Generals Arnold and Vandenberg's vision on how to use imagery in war is the foundation for present day multimedia and its multimedia mission is based upon: Supporting both in-garrison and deployed commanders with professional visual products enabling them to make informed decisions based on the operational activity or provide situational awareness, train or inform their staffs. Functional areas of Multimedia include: photography; videography; and graphics.

Air Force Multimedia

VI's future exciting, secure thanks to technological advances in multimedia

By Col. Ronnie Hawkins [●]
Director of Communications Operations

PENTAGON —As you read this month's *Intercom*, you will see the many accomplishments and the vital role that multimedia contribute to the communications family and the Air Force. Multimedia's future, in all its forms, is an exciting one. Technological enhancements such as High Definition Television, on-camera solid-state storage devices, Digital Versatile Disc and streaming video, are a few of the capabilities multimedia professionals will master and apply in support of the Air Force's mission.

Advances in digital photography and video have generated lighter and leaner equipment while providing a more agile photographer or videographer to deploy with less equipment to meet mission demands.

These capabilities have enabled today's photographers, videographers and graphics professionals with the ability to capture and transmit vital imagery to commanders and senior leadership in near real-time from distant locations, providing them the ability to assess situations or plan alternate strategies.

It also enables them to refute any misinformation that may have been generated or portrayed the Air Force or Department of Defense in a negative way. Multimedia professionals were embedded along with the civilian news media and press during Operations Enduring and Iraqi Freedom to provide media coverage during these operations. They have assisted public affairs in the telling of the Air Force's story by providing photographs and video that supported briefings intrinsic to the military.

Multimedia professionals documented many of the images that appeared in journals and news stories in both print and electronic media.

In OEF and OIF, Air Force multimedia professionals captured and transmitted more than 11,900 still images and 114 hours of video footage of events (not including Combat Camera's impressive 25,000 still and 32 hours of video).

Air Force multimedia personnel are embedded across the Department of Defense to include the White House Communications Agency, Office of the Secretary of Defense, National Reconnaissance Office, Defense Intelligence Agency, Joint Chiefs of Staff, all Joint Commands, Secretary of the Air Force and Chief of Staff. Also, base level multimedia presence is critical to the everyday mission support activities.

Whether we are photographing a wing deployment at home or a special forces insertion at the tip of the sword, our mission focus will always be the "Eyes of the Air Force."

BOTTOM LINE

VI professionals are helping commanders to make timely decisions while at the same time their images, video and artwork are paramount in telling the Air Force story.

Prior to 1992, multimedia was centrally structured under the Aerospace Audiovisual Services as part of Military Airlift Command. In 1992, with mission changes and realignments in the Air Force, multimedia was integrated into communications.

More than 40 years ago, Patrick AFB, Fla., was the first multimedia center to become a fully contracted facility. Currently, there are 25-contracted base multimedia centers and six Most Efficient Organizations in the Air Force.

GRAPHICS

THE GEAR USED BY GRAPHIC ARTISTS

Mobile, digital video

1. In the modern age of computers, an artist's tools have made the transition from pencils and sketch books to high-end computer software.

2. Even though artists must possess the basic knowledge of traditional drawing, they are more likely to design graphics on a computer than on canvas.

3. Graphic artists have at their disposal a variety of print mediums. This allows them to print final products in pamphlet or poster size.

The schooling

The Basic Multimedia Illustrator Course is 13 weeks and one day and is held at Fort George G. Meade, Md. Purpose of training is to provide students the skills required to perform the duties and fulfill the responsibilities of the graphics career field.

Training includes principles of design and layout; fundamentals of color theory; fundamentals of drawing, color media; perspective; fundamentals of lettering; printing reproduction; electronic imaging systems; graphic design; image editing; desktop publishing; multimedia and telecommunications software; image scanners; digitizing devices; output to black and white and color printers; film and video recorders; plotters; image/data transmission; archiving data/image files; computer management; ethics; visual communications;combat/field graphics; customer relations; and operator maintenance.

Photo objects courtesy of the 375th Communications Squadron Visual Information flight and the 1st Combat Camera Squadron

VIDEO

THE GEAR USED BY VIDEOGRAPHERS

Mobile, digital video

1. The Canon XL-1 digital video camera.
2. Hi-8 video tapes.
3. The camera's remote control
4. An assortment of lens filters can be used.
5. A variety of lenses can be used depending on the shot.
6. Hi-8 video recorder, player.
7. Video is imported into the laptop and can be changed into a variety of file types.
8. External hard drives are used to store and work with large video files.
9. An Avid video editing system is used to title, sequence and edit video.

The schooling

The Video Production and Documentation Course is 14 weeks and two days and is held at Fort George G. Meade, Md. The course provides training in the knowledge and skills needed to perform visual information production assignments supporting video documentation of training and operations, public affairs, joint operations and studio missions throughout the Armed Forces.

Training includes the operation of the DVC PRO video camera, a variety of editing systems, audio studios, lighting equipment, the principles of framing and composition, camera placement, audio and video editing, visualization, story telling, and a working knowledge of audio and video applications for television and studio operations.

STILL

THE GEAR USED BY STILL PHOTOGRAPHERS

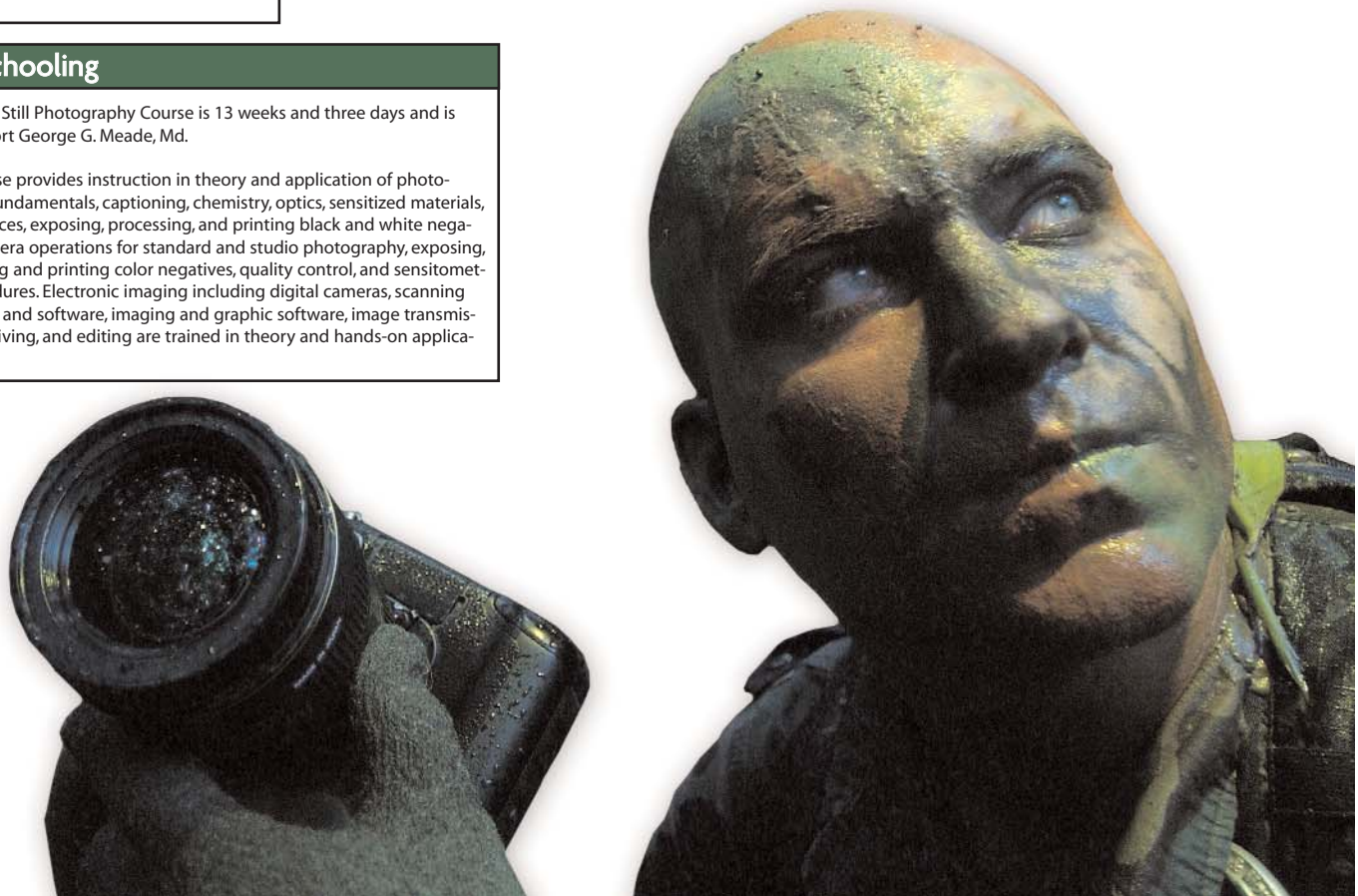
Digital still photography

1. The Nikon DX1 digital camera
2. A variety of lenses can be used depending on the shot.
3. Battery charger and batteries.
4. The camera bag of a professional photographer can accommodate cameras, several lenses and a laptop computer.
5. Compact flash cards have replaced traditional 35mm film.
6. Hot shoe sync cord allows the photographer several flash options.
7. Instead of a darkroom, a computer is used to edit and caption images.
8. International Maritime Satellite system used to transmit images and video from the front lines

The schooling

The Basic Still Photography Course is 13 weeks and three days and is held at Fort George G. Meade, Md.

This course provides instruction in theory and application of photographic fundamentals, captioning, chemistry, optics, sensitized materials, light sources, exposing, processing, and printing black and white negatives, camera operations for standard and studio photography, exposing, processing and printing color negatives, quality control, and sensitometric procedures. Electronic imaging including digital cameras, scanning hardware and software, imaging and graphic software, image transmission, archiving, and editing are trained in theory and hands-on applications.



Airman 1st Class Franklin Perkins / 100th CS

[●] Members of the 1st Communications Maintenance Squadron, Kapaun Air Station, Germany, detach a satellite dish for removal as part of the decommissioning of the Digital European Backbone. The DEB consisted of 17 sites in England and others throughout Europe forming a network of radio sites. A new system, using government-owned and leased fiber-optic cabling technology, will allow voice, video and data transfer at higher rates.

Traveling 1st Combat Camera Squadron

By Capt. Ty Shadle [●]
1st Combat Camera Squadron

CHARLESTON AIR FORCE BASE, S.C. — There are not many careers out there, in or out of the military, that place you on four different continents within 30 days. Such was the case with our six-member Contingency Response Team who deployed Dec. 10, 2002, to document joint and coalition forces deployed in support of Operation Enduring Freedom.

We arrived at Seeb AB, Oman, in early December and were soon settled into what was expected to be our "home away from home" for roughly three months. Little did we know three months would eventually turn into six, and that our multitude of taskings would ultimately take us into the heart of Iraq.

Our first trip away from Seeb was to Al Udeid AB, Qatar, to document the build-up of the alternate Combined Air Operations Center and the specific mission of the units located there. Because the aerial mission of Al Udeid at the time revolved around the KC-135 and KC-10 aerial refuelers, our efforts were focused on the entire fuel process. From the fuel farm to the tanker, fighter, bomber, or heavy aircraft over Afghani airspace, we captured the story for the history books. We also documented the significant build-up of corrugated steel structures by REDHORSE Squadron personnel deployed there. Many of our team's photos from Al Udeid made it to the pages of Airman Magazine, allowing us to be an integral part of recognizing the outstanding efforts of airmen deployed there.

Next, we headed back to Seeb for a quick re-supply and then made plans to split up the team. Our aerial documentation team, consisting of still photographer, Staff Sgt. Cherie Thurlby and videographer, Staff Sgt. Dawn Anderson, headed east to Bagram, Afghanistan. They were accompanied by maintenance technician, Staff Sgt. James Tabourne. The ground team and I headed south to document the War on Terrorism from Djibouti, Africa.

While in Bagram, our aerial team documented multiple military and civil assistance operations including A-10 and CH-47 flightline operations, C-130 MEDEVAC missions, 82nd Airborne live mortar fire on the perimeter, and the monthly Medical Civil Action Program where military medical professionals provided medical and veterinary care to local village residents and their livestock.

The ground team in Africa, consisting of videographer and team NCOIC, Master Sgt. Tom Donahoe, and photographer, Staff Sgt. Matt Hannen, hooked up with a Navy SEAL team and documented Special Purpose Insertion/Extraction training as well as Air Force para-rescue troops and MH-53 ground operations. Our team in Djibouti also had the opportunity to document the day-to-day mission of a

g the globe

n provides front line VI support

deployed contracting officer and his money courier as they made their rounds through the streets of Djibouti, purchasing mission required items from local merchants.

As the ground crew packed up and left Djibouti for Thumrait AB, Oman, it was the aerial crew's turn to travel to Africa. While at Thumrait, the ground team spent the majority of its time documenting B-1B maintenance, munitions and ground operations. In Djibouti, the fliers and the maintenance technician were documenting Air Force PJ, Combat Control, and Navy SEAL team High Altitude, Low Opening jumps; Army civil affairs missions in the local area; and MH-53 Pave Low dust out training.

As we all prepared for the war with Iraq, our team moved into place to be ready for the first air strikes. The aerial team and maintainer moved to Thumrait AB and the ground team and I headed for Prince Sultan AB, Saudi Arabia. On the ground at PSAB, things were really ramping up. Sortie numbers increased and tensions escalated.

BOTTOM LINE

In just six months, the 1st Contingency Response Team traveled to four different continents within 30 days, and captured more than 25,000 still images and more than 32 hours of video of the War in Iraqi.

The ground team spent numerous hours every day documenting the multitude of aircraft located on the ground at PSAB. Soon they were on the flightline, documenting the arming of munitions that were about to be dropped on Baghdad during the first night of the war. At Thumrait, the aerial team was doing much of the same, only from a different perspective. They were busy aboard KC-135s and KC-10s documenting F-16s, F-18s, B-52s, B-2s and B-1s en route to their targets. We definitely had a front row seat for this war. The aerial team continued documenting air operations out of Thumrait, while the ground team documented the wide and varied array of aircraft support operations taking place on the ground at PSAB. The list included: F-15Cs, AWACS, F-16CJs, EA-6Bs and British VC-10s. Our team was also called upon to provide photo support for a classified mission into an isolated region of the Saudi Arabian desert.

As our military ground forces plowed ahead on the road to Baghdad, our aerial team, maintainer and I moved forward to Kuwait City International Airport to prepare to enter Iraq. Once the fighting at the Baghdad International Airport had died down, our aerial crewmembers prepared for their flight into the heart of Iraq. They attached themselves to an AMC Global Assessment Team tasked to fly into the airfield and assess the facility capabilities for Air Mobility assets. They were aboard the first non-special ▸

operations aircraft to land at the airport. That night, they landed in complete darkness and bedded down with the GAT team and Combat Controllers in the airport control tower office building. Four days later, the maintenance technician and I joined our team in Baghdad on the first Australian C-130 flight into BIAP.

Life at Baghdad was exciting. Fighting was still going on around the perimeter and at night, you could hear the small arms fire and see the tracers nearby. The Army's 3rd Infantry Division had bedded down on the other side of the terminal. Other than some special operators assigned to a nearby task force, our team, the GAT team, the TALCE and the combat controllers were the only Air Force people at BIAP. Soon afterward, the Medical Airlift Staging Facility stood up, and the Airborne REDHORSE team arrived to begin runway repairs, provide crash/rescue capability and unexploded ordnance demolition.

Every week, new Air Force people were added to the Baghdad family and eventually the decision was made to begin tent city planning. Our team was extensively involved in the documentation of the first two months of life at BIAP for Air Force personnel. We documented runway repair, combat communications set-up, the arrival of the Australian contingent tasked to take over air traffic control at BIAP, Combat Search and Rescue flight operations, multiple humanitarian cargo offloads, OSI operations, ground radar buildup and operation and tent city build-up from beginning to end. We were also able to leave the confines of BIAP and travel with multiple Army convoys into Baghdad and the surrounding villages with Army Civil Affairs and Combat Controllers covering a multitude of rebuilding and humanitarian efforts. Our entire team, by now together again following the return of the ground team, was present at many Iraqi schools to cover the first openings since the war began. The children were given meals from the people of Kuwait and the Army Civil Affairs teams passed out literature while interpreters spoke to the children about the dangers of unexploded ordnance. We were also present at site visits by the Office of Rebuilding and Humanitarian Assistance as they toured local power and transportation facilities, assessing the infrastructure of Iraq and establishing a plan of attack to rebuild. After nearly two months at Baghdad and six months deployed, our replacements arrived. Our ground crew and maintenance technician had moved our entire operating facility from Seeb AB to Baghdad, and we had established a new base of operations.

After six months of travel in the Central Command Area of Responsibility, our team had operated in more than ten different locations in seven different countries. The team captured nearly 25,000 still images and more than 32 hours of video. We were there for the first heavy equipment, troop and fuel airdrop from a C-130 into a combat zone since Vietnam and were there for the first commercial flights into Baghdad. Other Combat Camera members not directly assigned to our team but working nearby were some of the first to enter Baghdad with the special operations units they were assigned to cover. They had the opportunity to enter Saddam's many palaces for a glimpse of what the western world had only seen through pictures. It was definitely the experience of a lifetime to be a part of something so historical and to have the opportunity to document the monumental contributions of Air Force people to the war effort.

Becoming a combat camera photojournalist

By Chief Master Sgt. Thomas Hare [●]
1st Combat Camera Squadron

The 1st Combat Camera Squadron is a 150-person, selectively manned unit with 56 video positions, 44 photo positions, 14 TV Intrusion Detection Maintenance positions, 14 communications officers, and a small compliment of other specialties including 2S0X1, 3A0X1, 3C3X1, 3C0X1, 3S0X1 and 8F000.

For those who wish to apply for this special duty assignment, refer to EQUAL PLUS where the unit continually advertises vacancies for photo, video, maintenance and graphics positions. The 1st Combat Camera Squadron has a mission that entails documenting real-world events throughout the globe.

Our travels take the 1st CTCS to exciting places to document some of the most significant events in military and world history. In addition, we have 35 9-D aircrew qualified photographer and videographer positions and provide many training opportunities not often seen in our career fields for both our aerial and ground qualified personnel.

Staff Sgt. Jeremy Lock / 1st CTCS

[●] Attached to the 410th Air Expeditionary Wing, a C-130 loadmaster from the 71st Rescue Squadron, Moody AFB, Ga., watches as two HH-60 helicopters refuel at an undisclosed location in support of Exercise Rugged Arch.

A Delaware sunrise is the backdrop to a KC-10 Extender as crews offload its precious cargo of fallen heroes

Kristin Royalty / 436th CS

Dover firefighter Jeff McCombs provides CPR to a baby during a DUI simulation. The training shows airmen the consequences of making bad choices when intoxicated.

Dover VI:

By Kristin Royalty [●]
436th Communications Squadron

DOVER AIR FORCE BASE, Del. — As a small shop, we provide visual support in nearly every aspect of base activity. We are civilian contractors who have been invited into a military world and been asked to be a part of what is honorable. We share in some of the most special moments in our military members' lives as they are enlisted, commissioned, recognized, promoted and then retired. We cheer on behind the lens as softballs, basketballs and, sometimes, even people fly gloriously through the air. We participate in change of command ceremonies, commanders' calls and many different squadron events. We were there when troops deployed, when their children learned about mobility lines and when that moment of pure glee washed over their little faces at the first sight of mom or dad arriving home safely.

Our goal is to get the shot while

William Plate Jr. / 436th CS

from Operation Iraqi Freedom.

Civilian contractors work hard to make sure their products are extravagant, unforgettable

being as invisible and discreet as possible. It means standing in places others do not and not being afraid to get right in the middle of the action. While the action here is much more docile than the action on the front lines, we strive to make every shot memorable, extravagant and at times unforgettable. Support from the entire wing team is the key to our success. It spans from the wing commander's office down to the smallest organizational element on base.

We are granted access into extraordinary and sometimes restricted places not seen by outside media.

Recently, during Hurricane Isabel preparations, we alone documented the eerie loneliness of evacuation. Perched in the control tower high above the flight line, Mother Nature's fury was almost tangible.

Graphics support

Shortly after the Sept. 11 attacks, Dover AFB was visited by the Canadian military to initiate cooperative cargo shipping efforts. The graphics team created informational displays emphasizing these efforts to be placed in Canadian embassies around the globe, pushing the team onto the international stage.

Our graphics and photo teams are continuously working together to create stunning visual statements. Here in the first state, it is our graphics team that gets them there, and our photo team that catches the action.

Eye on Nellis

Airman 1st Class Daniel DeCook / 99th CS

Airman First Class Andy Wilder of the 99th Communications Squadron tapes the events of this year's Air Force ball held Sept. 20 at the Flamingo hotel in Las Vegas.

VI troops write scripts, shoot video to produce No. 1 news format TV program

By Tech. Sgt. Dan Duncan [•]
99th Communications Squadron

NELLIS AIR FORCE BASE, Nev. — If a single picture is said to be worth a thousand words, imagine how much impact 30 pictures per second would be worth. It's called television and the ability to capture and rebroadcast 30 pictures per second, enables the 99th Communications Squadron at Nellis AFB to speak volumes.

The desire to showcase the mission at Nellis AFB resulted in the creation of a feature style news program called "Eye on Nellis."

The expanded news format commonly seen on TV shows like "20/20" and "Dateline" allows Air Force broadcasters, and Audio Visual technicians, to turn the all-seeing eye of the camera on Nellis to capture its many unique and diverse programs.

In 2000, the "Eye on Nellis" team was awarded first place for Best Cable Access Program in a worldwide media contest sponsored by the Secretary of the Air Force for Public Affairs.

With an on-base audience of 20,000 military, civilian, Department of Defense members and their families, coupled with a potential one million viewers off-base using four commercial cable outlets, Nellis TV provides an unprecedented outlet for the wing commander to tell not only the Nellis story, but the Air Force story.

Using production grade digital

video cameras and editing systems, the men and women of the 99th Communications Squadron transformed the Commander's Access Channel from a simple PowerPoint presentation, changing slides every 30 seconds, into an award winning television format. Shooting video, writing scripts, voicing the news piece and editing it all together means everyone must work as a team.

"Broadcasters are trained to shoot video, as well as write and voice scripts," said Master Sgt. Randy Lewis, NCOIC of the Television Production section at Nellis. "However, 'Eye on Nellis' wouldn't be able to put together an award-winning newscast without the help of dedicated videographers." He added, "Moving pictures, compelling video, shots that make a viewer stop in mid-channel surf to see what's happening on the screen, that's what our 'Eye on Nellis' team strives for."

Television's ability to inform, document, as well as entertain makes it the medium of choice for today's leaders. From the president of the United States to local wing commanders, they all rely on video to get their message out to the public.

Internal information

Base residents know the Commander's Access Channel is their one-stop source for information, whether it's a text crawl across the bottom of the screen on the current force protection level, to what's playing at the base theater.

In addition to the locally produced news program, "Eye on Nellis," the Nellis Commander's Access Channel airs the most current edition of Air Force News, Soldier's Radio and Television News and Navy /Marine Corps News. Wherever the men and women of the armed services are training, working or deployed, television brings their story into people's living rooms.

External information

A strong partnership with several off-base cable outlet channels allows all of these programs to air within the local Las Vegas community, expanding the potential audience to more than one million viewers.

Television images are powerful. Capturing the first Hellfire missile launch from an unmanned aerial reconnaissance drone, known as the Predator, is just one of the ways the "Eye on Nellis" team has shown the local community and the world that the Air Force motto is true: "No one comes close." To document this historic event, Staff Sgt. Albert Pedroza, an Audio Visual technician flew in a chase plane with his video camera rolling as the Hellfire missile flawlessly left its rail and impacted its target. The ability to provide video footage quickly to Air Force leaders and key members of Congress proved beyond a shadow of a doubt that the Predator could expand its mission from simple surveillance drone to a stable weapons delivery system.

Thanks to videographers, broadcasters and the medium of television, 30 pictures per second told the story.

BOTTOM LINE

VI uses their "Eye on Nellis" program, the Commander's Access Channel, and TV partnerships to keep the community informed.

Tips for making video

By Mike Funk
1st Combat Camera Squadron

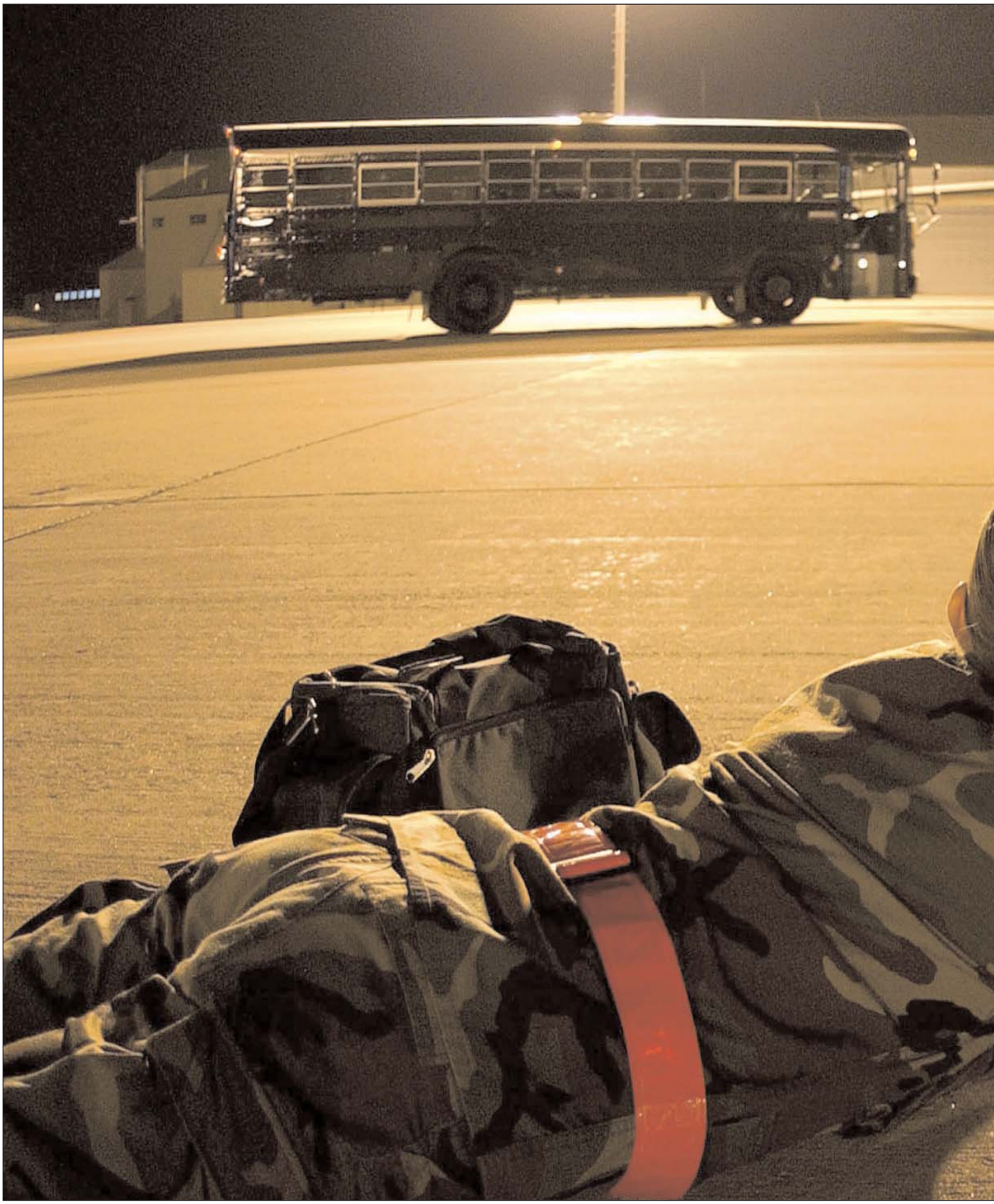
Shooting video isn't as easy as it appears, especially if you plan to edit your videotape.

I've compiled some basic tips that novices and even seasoned videographers can use to help improve their shooting technique. These tips may seem somewhat elementary, but the smallest things can be combined to make big improvements.

- **Before shooting, always leave at least 15 seconds of black (no video or audio) at the very beginning of the tape.**
- **Have a backup battery.**
- **Don't tape your subject in front of a window or bright light - it will make your subject dark.**
- **Use a light.**
- **Use a tripod whenever possible.**
- **Hold your shots for at least 15 seconds, before you pan, zoom or go to another shot.**
- **Try to change point or angle of view after every shot.**

When you are finished shooting, pull the record tab to prevent accidental erasure.

Also, if you plan to edit, be sure to label your videotapes with dates and descriptions of their content. This will make finding the footage you want easier.



[●] Staff Sgt. Joanna Hensley, 28th Communications Squadron, photographs members of the 37th Bomb Squadron loading a B-1 bomber with the crewmembers' baggage. Ellsworth AFB, S.D., deployed people and assets to the Central Command Area of Responsibility in support of Operations Enduring and Iraqi Freedom and the president's Global War on Terrorism.

Airman 1st Class Michael Keller / 28th CS

Staff Sgt. Stacy Pearsall / 1st CTCS

[●] Pararescueman Senior Master Sgt. Rob Marks, 447th Air Expeditionary Group, lifts a simulated casualty with a hoist. The unit trained on insertion and extraction techniques of patients in a hostile urban setting at Baghdad International Airport, Iraq.

Keeping families in touch

Misawa VI troops bridge gap between loved ones through teleconferencing

By Capt. Renee Puels [●]
35th Communications Squadron

MISAWA AIR BASE, Japan — Misawa is a remote environment in which more than 9,400 airmen, sailors, Marines, army soldiers and families operate to perform and support the mission.

To bridge the gap between Misawa and the locations that many of its people deploy to, technology used through visual information operations plays an absolutely crucial role in providing people with the latest news, interaction and connectivity required to enhance the operational readiness and morale of the 35th Fighter Wing.

High school graduation

Visual Information connected loved ones during the last year when families were separated in support of Operations Iraqi and Enduring Freedom.

Due to extended deployments, many people were unable to return before important family events such as the high school graduation.

So the VI team videotaped and photographed the 2003 graduation ceremony and e-mailed a picture slide show to parents deployed in support of contingency operations.

Also, within days digital video of the ceremony's highlights was on Miwawa's base Web site so deployed parents could watch their children graduate.

Not only were families kept informed, the VI team also helped them keep in touch.

The Video Teleconferencing Center was also key in providing those deployed and families an opportunity to reunite digitally. Our airmen took their off-duty time to support more than 120 VTCs during the extended deployment of Air Expeditionary Force 7.

It's exactly this type of family-oriented environment that makes Misawa such a great place to live and work.

Staff Sgt. Louis Rivers / 35th CS

Senior Airman Cristina Thomas, 35th Communications Squadron, sets up a Video Teleconference. The squadron used VTCs to keep families in touch during deployments.

Internet Protocol Television

The VI team is also leading the way on the technological front. The 35th CS is the first comm squadron in PACAF to use Internet Protocol Television, or IP/TV

IP/TV provides live streaming broadcasts and video training resources through the network. Any user on the Misawa domain can access IP/TV broadcasts to include AFN news, the commander's channel and various training videos that are digitized for presentation.

Video Support

The base videographer is also providing critical video support required to certify aircrew training and demonstrations for the F-16 demonstration team. The 35th Fighter Wing is home to PACAF's only F-16 demo team and is seen by millions helping to promote U.S. relations in the region.

BOTTOM LINE

This unit uses technology and out-of-the-box thinking to document the mission, help aircrews certify their training and keep people connected.

4th Combat Camera Squadron

Reservists mirror active duty counterparts

Master Sgt. John Nonog, a videographer with the 4th CTCS protects his camera from the cold while documenting a cargo offload near McMurdo Station in Antarctica.

Master Sgt. Kim Allain / 4th CTCS

Tech. Sgt. John Balcer of the 4th Combat Camera Squadron documents the 4th Air Force's change of command ceremony.

Courtesy photo

By Chief Master Sgt. Holly Kress [●]
4th Combat Camera Squadron

MARCH AIR RESERVE BASE, Calif. — Combat camera ranks at the top of the Air Force Reserve Command multimedia requirements. This group sometimes performs its mission in the most austere environments. AFRC oversees the 4th Combat Camera Squadron, one of only two such units in the Air Force. The other is the 1st Combat Camera Squadron located at Charleston AFB, S.C. When the 4th CTCS began operations seven years ago as a one-of-a-kind Air Force Reserve unit, reservists were promised adventure and challenging assignments to capture worldwide imagery.

Since the 4th CTCS was required to mirror the 1st CTCS as much as possible, the establishment of a flight program became a part of the package. Those individuals who were up to the challenge began a series of specialized qualification training courses including Survival Escape Recovery and Evasion, altitude chamber, water survival and aircraft specific familiarization training.

Aerial photography

Flight qualified photographers and videographers, as well as non-flying documentation specialists, have been in high demand for exercises and real world contingencies that include Exercise Deep Freeze, the National Science Foundation's McMurdo Station Antarctica mission and Operations Enduring Freedom and Iraqi Freedom.

"When we document missions it's like being an independent operator," said Tech. Sgt. Keith Baxter, a 4th CTCS videographer who was tasked to support OEF. "During a four-month deployment, we operated in four geographic locations and covered four completely different missions including special operations and prisoner transportation."

Historical documentation

Although the meat and potato missions include a compliment of global exercises, the combat camera teams have also documented other events of historical significance including the 61st Doolittle Raiders Reunion, the 2000 Summer Olympics in Sydney, Australia, and the 1997 dedication ceremony for the Women in the Military Memorial in Washington, D.C.

The 61st Doolittle Raiders Reunion was an opportunity for the 4th CTCS to obtain a series of interviews for the Veteran's Oral History Project. These interviews will be cataloged in the Library of Congress.

Although the 4th CTCS has not yet reached a decade of existence, technological advances have geared up old Reserve dogs to learn new tricks, all in a weekend's training schedule.

We have transitioned from High 8 and Beta SP tape to digital and moved on from linear to non-linear editing," said Master Sgt. Roxanna Rawls, director of video standardization. The cameras are somewhat lighter and leaner and with laptop editing systems, we can now achieve a final video product in a field environment.

Sergeant Baxter added, "When I first came into the unit in 1996, we would drag 20 to 30 cases of equipment. Now, I can go anywhere in the world and produce a two-minute news video with two cases weighing no more than 80 pounds."

Do your photos have IMPACT ?

Courtesy photo

Hurricane Isabel's wrath was well documented by the VI team, helping commanders make timely decisions.

By Tech. Sgt. Ben Bloker [●]
1st Communications Squadron

Point of View

LANGLEY AIR FORCE BASE, Va.— I have spent my entire Air Force career working at base photo lab, and there is one question that always seems to enter the conversation of those in our career field: How do we fit into our base mission? One that seems even more important — does our photography have real impact?"

For the most part, Air Force photographers receive adequate training on how to be creative, professional communicators. These schools range from basic technical training to an advanced school where photographers attend college full time to study photojournalism over the course of two full semesters. I have been very fortunate to have experienced both. The question still confronts me often: How is our base photo lab impacting the military community?

In the last few months since arriving here, I have seen some amazing opportunities to really use the training that we have been given. Most recently, a videographer, and I had the chance to stand before our wing commander, while dripping water on the battlestaff floor, and report the damage that we had not only experienced, but were able to document during the apex of Hurricane Isabel's arrival on base. He was extremely interested, as was his staff, to see what we saw.

It does not take a major storm, however, to give a photographer a chance to make a substantial impact.

At this critical time in our career field, it is more important than ever for photographers to look daily for opportunities to visually communicate the base mission's successes, failures, problem areas, and stories of humanity. As professional photographers, we need to place ourselves among the daily base operations and find out how to communicate these areas to our leaders.

Our career field has been tasked with the awesome responsibility to document the history and progress of our base.

Most of these types of jobs will not simply walk into the Base Multimedia Center and request support. They need to be sought out daily.

It seems that many BMCs have the attitude that photographers should sit in the office and wait for customers to ask us to go out on assignment. This mind set is destructive. BMC photographers need to get out of the office and work a "beat" just like the civilian press core.

At the end of the day, we must ask ourselves if our photographs are making an impact. As visual communicators, we have an entire Air Force community to support. Does your photography have impact?

Helping hand

Barksdale multimedia crews assist NASA with Columbia disaster documentation

By Master Sgt. Michael Kaplan [•]
2nd Communications Squadron

BARKSDALE AIR FORCE BASE, La. — It was Feb. 1, a clear blue Saturday morning, and I had just turned on the news. The space shuttle Columbia, returning from a 16 day mission, had broken apart upon reentering the earth's atmosphere and was raining debris in east Texas and Louisiana.

As base multimedia manager I immediately recalled my staff. We checked all equipment, ensuring camera batteries were charged, lenses were spotless and camera bags were inventoried. In a short time, the Barksdale community was providing people from Explosive Ordnance Disposal, communications, security, fire, contracting, legal, public affairs and others to assist a NASA Command Post and Accident Investigation Board being set up at the base. More than 100 support people arrived to the base within hours of the crash.

By mid-day, we received the order tasking us to assist an initial two-person documentation team arriving from NASA that afternoon. We identified four photographers who are also trained in video documentation to be assigned to 10-person recovery teams. The teams, with one photographer each, departed the base early Sunday morning to document the debris field.

In addition to the teams working from Barksdale, two photographers were deployed to the NASA recovery site in Fort Worth, Texas. Master Sgt. Rory Drew and Tech. Sgt. Robert Horstman spent a total of 13 days in the field, documenting debris as it was found, providing camera training to a large number of volunteers and further photographing and tagging debris in a hangar.

Although we were converting to all digital camera equipment, as a precaution, Barksdale kept a number of film cameras on backup. This was a wise decision, as arriving NASA personnel had specifically identified film as their recording standard. But within days, NASA realized the value of digital photography because of the speed at which images could be processed and sent to senior NASA leadership. Digital photography immediately returned and all images were burned to compact disc.

Barksdale's photographers were on hand to witness and record the human side of the tragedy. The VI documented the astronauts' remains being transferred from the field to a temporary morgue set up at the base. We were also on hand as the Barksdale Honor Guard's ceremonial escort of seven flag-draped coffins sent the Columbia crew to Andrews AFB, Md., for identification enroute to their final resting places. As recovery efforts wound down, NASA asked for documentation of the flag folding ceremony where an American flag that had been hanging in the debris recovery hangar was lowered, folded by the base honor guard, and presented to the Barksdale wing commander as a token of appreciation for the professionalism and assistance by base personnel. Under this flag had passed every piece of Columbia debris that was processed at Barksdale. The cased flag and photographs are now on display in the 8th Air Force museum on base.

During the three months that NASA was at Barksdale, the base multimedia center provided the agency with more than 5,000 photographs and hours of videotape footage. We documented the recovery and departure of seven coffins containing the remains of the Columbia astronauts. We documented a somber memorial service in the base chapel and provided to NASA a three-minute video clip highlighting Barksdale's dedication to a nation mourning the loss of seven heroes. Graphics personnel assisted with mapping out the debris field and making numerous products to support the setup of facilities.

Barksdale photographers sent 75 images to the Joint Combat Camera Center representing all aspects of the NASA recovery effort. A number of these photos were featured in an AFNEWS release, picked up by Reuter's news agency and featured in numerous publications.

BOTTOM LINE

During the three months that NASA was using Barksdale as a command post, the VI shop provided more than 5,000 still images and several hours of video footage.

Photos by Master Sgt. Michael Kaplan / 2nd CS

Staff Sgt. Ramont Terrell and Staff Sgt. Art Pancoast, 2nd Communications Squadron, prepare local area network cables for installation in support of the Mishap Investigation Team that worked out of Barksdale.

◂ The Barksdale AFB Honor Guard renders honors as the remains of a crew member from the space shuttle Columbia are carried to an awaiting NASA C-135 aircraft for transportation to the Dover Air Force Base, Del., mortuary, where they will be officially identified.

Members of the Mishap Investigation Team inspect and prepare debris from the space shuttle Columbia for shipment to the Kennedy Space Center, Fla.

Photos snapshots pictures IMAGERY documentation

By Tech. Sgt. Tracy DeMarco
89th Communications Squadron

ANDREWS AIR FORCE BASE, Md. — If there was one thing I wish I could explain to everyone in my life—subordinates, family, friends, and even perfect strangers—it would be that photography is not about taking pictures. It is much more.

Photographs have the ability to change the way a person perceives the present, past and future. For example, everyone knows that on Sept. 11, 2001, terrorists attacked the United States. We know this because we remember airplanes hitting the World Trade Centers and the Pentagon burning. Because of compelling still and video images, we saw it with our own eyes as it was happening. These images brought the reality of Sept. 11 to people around the world.

Point of View

Photographs can connect us to the past. My grandfather was in the Army during World War II. He was a tall, slender man during those days as evidenced by the photo my mother gave me some time ago. It was a perfect square piece of paper with a black and white image of Grandpa Peterson in his uniform, standing in front of a row of tents. For years, I carried it with me during my military travels. One day, the antique frame shattered and I discovered two words on the back of the picture — Camp Barkeley.

At that time, I was stationed at Dyess AFB, Texas. On this day, I was tasked to shoot pictures during an off-base exercise. As we drove to the site, dust billowed around the car, almost engulfing it. When the driver got out to open the gate I looked up to read the arched metal sign that read — Camp Barkeley. Later, as I stood in the dirt, I imagined my grandfather standing in front of the rows of tents.

Photographs can connect us to the future or provide us an understanding of things yet to come. On one particular day, I sat on a folding chair listening to my friend Gabrielle, the mother of two boys, tell my other very pregnant friend, Tiffany, about a Web site with beautiful photographs of a baby in the womb. The thought of a photograph in the womb touched and excited Tiffany deeply. She began to cry because she could imagine the photograph as one of her own unborn son.

There is no question in my mind photographs can reach deep down inside people. They have the ability to tug at one's heartstrings, inspire anger, joy or even fear. Perhaps the only people who will ever truly understand how important images can be are the image creators. These are the people who truly need to understand because they are required to convey, through their images, very important messages to very important audiences. As long as every photographer or photojournalist in the armed service does understand, photographs will never lose their power.

[●] Pictured to the left is Sergeant DeMarco's grandfather, Lorants Peterson, who served in the U.S. Army 358th Infantry Regiment 90th Division. He was born in 1906 and died in 1985.

105 mm M14
USAF ONLY
CHG
(MOD)

[ ] Pictured here are 105mm rounds aboard an AC-130U Gunship from the 4th Special Operations Squadron, Hurlburt Field, Fla., during Millennium Challenge '02. Sponsored by the U.S. Joint Forces Command, the experiment explored how Effects Based Operations provide an integrated, joint context for conducting rapid, decisive operations. Featuring live field exercises and computer simulation, MC02 used the largest computer simulation federation ever constructed for an experiment of its kind.

Staff Sgt. Aaron Allmon / 1st CTCS

Multimedia in t

By Chief Master Sgt. Aletha Frost [●]
3V Multimedia Enlisted Matters

PENTAGON — Visual Information is not what it used to be. In my tenure as the 3V Air Force career field manager, visual information, now known as multimedia, has evolved into an integral part of the comm and info community. Technological advances and mission changes have expanded its role in supporting the Air Force's mission and the warfighter. The multimedia career field's ability to adapt and embrace changes as they develop will ensure multimedia plays a continuous and viable role in the transformation of the Air Force.

Historically speaking

To see the future of multimedia we must look to our past. Our primary mission has not changed, but the requirements and the tools we use to perform our mission have changed dramatically, thus expanding our role. The use of multimedia in the military began during the Civil War and has played a part in every war since. During each war or conflict, multimedia was called upon to ensure events and missions were visually documented and managed for historical record. These visual records throughout history have been essential to studying the United States' successes and failures in war, and to future war planning.

Early Air Force Visual Information centers consisted of more than 13 Air Force Specialty Codes and shreds. These AFSCs consisted of personnel specializing in wet/chemical processing of film, sound technology, still photography, motion pictures, film libraries, medical photography and illustration (still done today, but limited and assigned Special Experience Identifiers), optical instrumentation, lighting technology, script writing, directing, drafting and production control.

Where we stand today

Today, the multimedia career field is composed of three distinct AFSCs: 3V0X1- Visual Information and Graphics; 3V0X2- Basic Still Photography; and 3V0X3 Visual Information Documentation Production, a combination of the above mentioned, and the 1000 series of civilians who perform multimedia services. A total force of approximately 2,565 personnel makes up the multimedia field: 1,407 active duty and 458 civilians, 500 Air National Guard, and 200 Reservists. This cadre of personnel comprises less than four percent of the total population of comm and info professionals, a small yet powerful and skilled force in the art of creating, capturing, and managing imagery to convey a message or concise story.

Challenges

Whenever all of the comm and info career field managers find ourselves together, our conversation often centers around three topics: manpower, resources and training.

A shortage in manpower seems to be indicative across the board. Our challenge is how to retain, train and equip our personnel with the best and most efficient capabilities to

meet our ever-changing mission.

Retention has always been a big dilemma to the Air Force and to the 3V career field. An incentive to retaining 3Vs is the Selective Reenlistment Bonuses program. Recent data has shown that SRBs are only a small factor as to why they reenlist; data shows they just like doing their job, and job satisfaction is the No. 1 reason for reenlistment. In order to better prepare our multimedia professionals, we have moved out on several training initiatives in the past few months.

Keeping on track

In June we hosted a 3V Utilization and Training Workshop for all the 3V AFSCs at the Defense Information School at Fort George G. Meade, Md. At the U&TW, a total scrub was accomplished of the Career Field Education Training Plan. This thorough scrub eliminated old tasks that are no longer required and added some new requirements. The new CFETP should be available in early 2004.

Since our technical school operates in a joint environment, changes to curricula are often challenging, as each sister service must agree to them. However, we have total control of the curriculum in our 7-level course, as the only Air Force-managed course. We can make or introduce changes without total concurrence of the other services, and we welcome this opportunity.

In with the new

A review of the 7-Level course allowed us to free up training hours that could be used for Air Force specific requirements. We introduced orientation and familiarization training for two new deployable missions: Weapon Systems Video and Video Teleconferencing. Both of these requirements are UTC tasked to the 3V0X1 AFSC. However, these requirements will impact supervisors and trainers of all three AFSCs. To train and purchase these new training requirements, we secured funding enabling us to begin training these two new tasks in the 7-level course. The eventual goal is to create computer-based training programs for both of these training requirements. These curriculum changes will begin in early 2004.

Other items of discussion at the U&TW were the Advanced Photo and Video training programs previously taught at Syracuse University. This year's program was placed in abeyance for a thorough review of cost and content. A task training review board was held in September at DINFOS. As of October, the program is tentatively slated to return in August 2004. However, the contract has not yet been awarded nor a location determined to provide the training for the program. As this program meets milestones established by DINFOS, I will keep you abreast.

At the U&TW, our 3V team also proposed to create a two-volume set of study materials that will be non-weighable for promotion in the 3V0X2 AFSC. These study materials will apply only to units that still have a mission of continuous wet film processing. A need date for the first volume has been established for the Spring of 2004, with the second volume to be completed by summer.

Ken Hackman

The Godfather of VI

By Master Sgt. Karen Petitt [●]
Managing Editor

They call Ken Hackman "The Godfather" of Visual Information. Part of that title comes from his founding of the Air Force photojournalism program in 1971 and shaping it into what it is today. Part of the title comes from his own extensive portfolio of excellence to include covering the Vietnam War, summer Olympic games at Montreal, Los Angeles, Seoul, Barcelona and Atlanta, portraits of Chuck Yeager, official photographs of presidential aircraft and most Air Force inventory aircraft from the past 30 years. But, most of this enduring title comes from his ability to mentor and shape young photographers, and give them the training and expertise they need to be successful. His creative approaches, such as a "Gong Show" contest of best photos or a video teleconference to critique others' work, is matched by his ability to focus on the individual while molding the career field. His love of photography since age 11 eventually propelled the Lancaster, Pa., native into an Air Force photography career at age 17. Assigned to Yokota, Japan, he traveled the Far East working for a reconnaissance unit with the Air Photographic and Charting Service. He got out after his first enlistment, and then worked numerous VI positions as a civil service member until his retirement. He still mentors, coaches, judges, teaches, critiques and advises. He said he's sending the message that although technology has changed drastically, the need for creative people hasn't. Now, though, those creative people must know how to market their photos as well. Society has an insatiable appetite for imagery, so it's not only taking good photos, but getting those photos to the right people that will make a difference for the future of VI. And, after all, "father" knows best.

From those who know

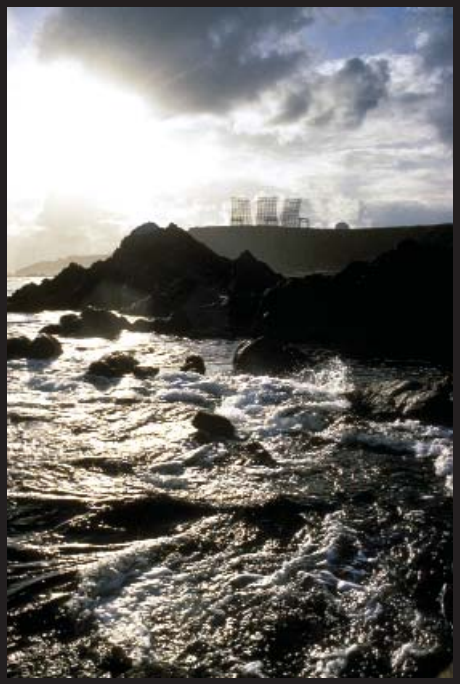
"Ken Hackman is BY FAR, the best and most respected leader I've ever had the pleasure of working for in my 20 years in the Air Force. The immense leadership void created by Ken 's retirement has never been filled, but his legacy of 40 years of photographic excellence remains. Mr. Hackman ... always said "whatever it takes" to make ourselves and our photography better. He is a leader, mentor, friend and father to all of us. He truly is "The Godfather."
— Master Sgt. Raymond Conway
European Stars and Stripes

"Like a haven of information, the player that everybody turns to. The man that never fades into obscurity, but always is there available to you with a wise criticism and a smile."
— William Kimble
4th Combat Camera Squadron

"His reputation is impeccable. His word is gold. His actions always fair. He is always there if you need help. I still cherish those times when he "chewed my [butt] off" for bad photography. I will always be thankful to him for making me a better photographer ... and person."
— Master Sgt. Val Gempis
AFNEWS, Yokota, Japan

Gorman wildflowers

F-10 after the rain



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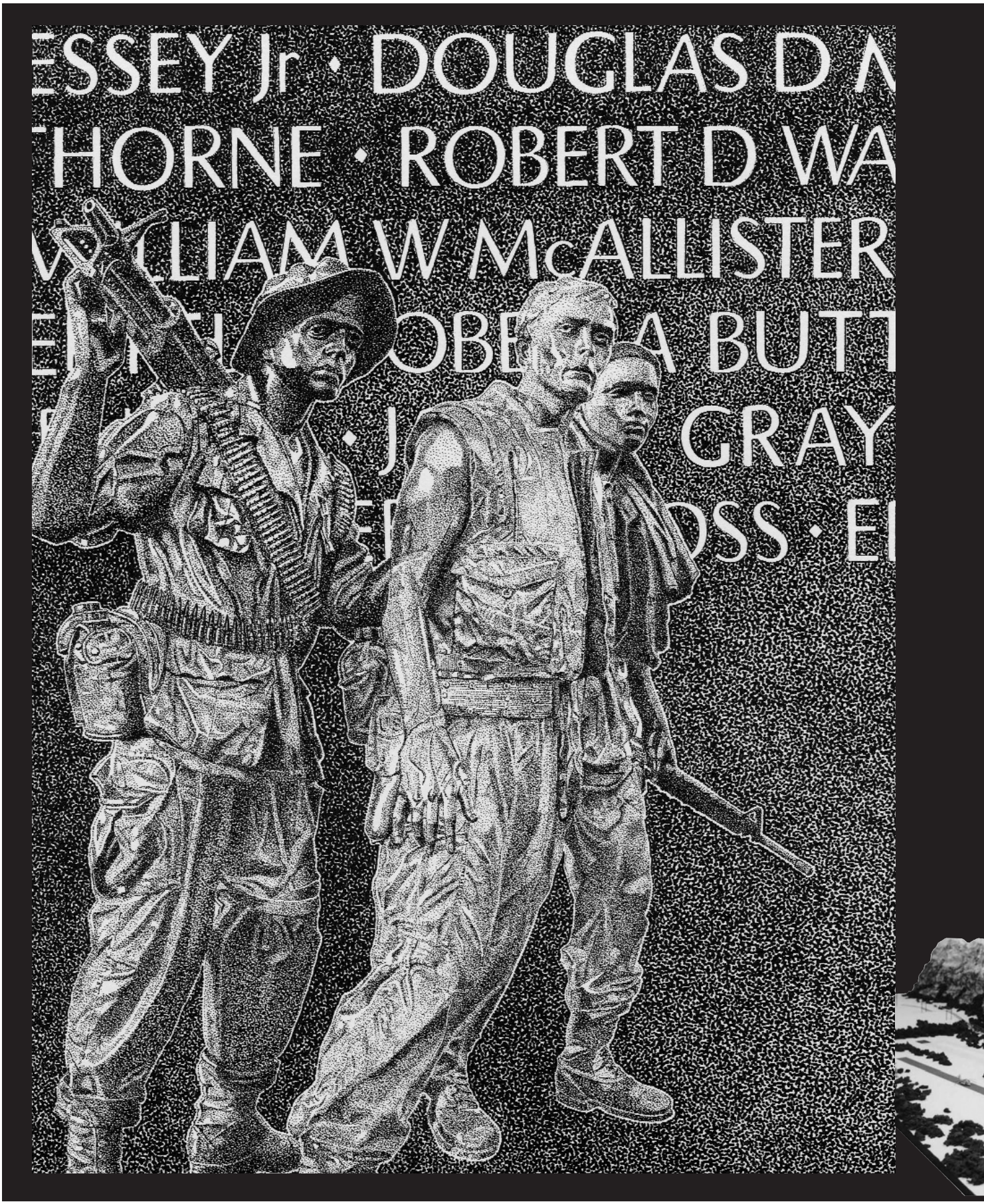
ESSEY Jr · DOUGLAS D A
THORNE · ROBERT D WA
LIAM W McALLISTER
OBE A BUTT
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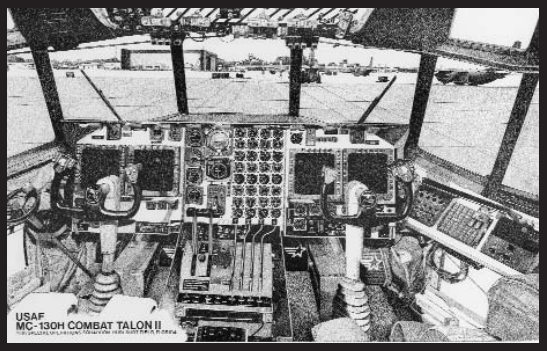
Robert Duguid is known for his model building and this "stippling" form of artwork.



Combat Camera's logo he helped design is still in use.

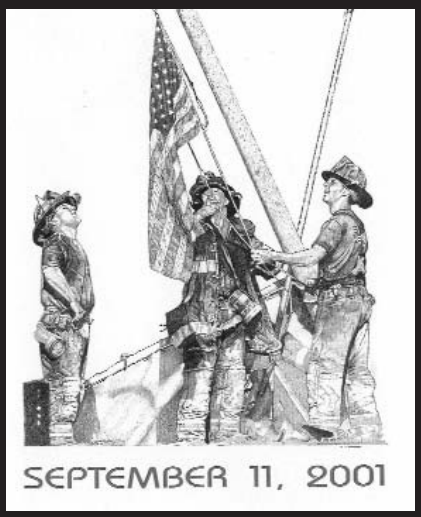
The talented Mr. Duguid

By Maj. Gregory Krager [●]
Air Force Communications Agency

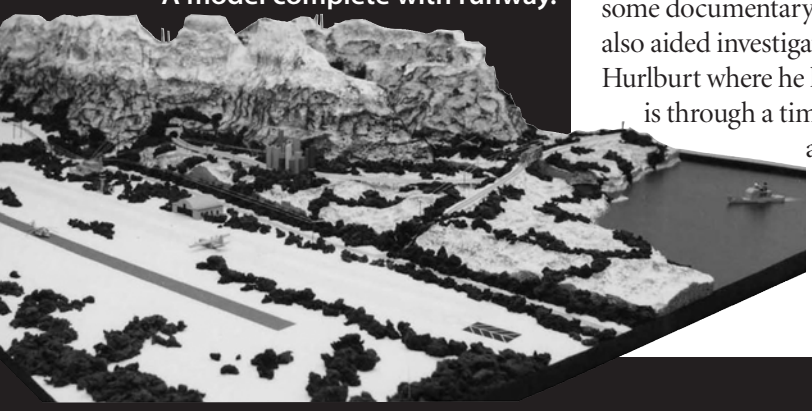
Even with his unmistakable New York accent, you can still hear the child-like excitement in his voice when he speaks of his craft. After more than 40 years as an Air Force graphic artist, Robert J. "Bob" Duguid (doo-gid) still arrives at the Hurlburt Field, Fla., graphics shop with a warm smile on his face and a customer service attitude of "we can make anything you can imagine."

He began his Air Force journey as an enlisted illustrator in April 1958. Although he left at the rank of sergeant, he came back to the Air Force in1967 as a civil service illustrator and supervisor of graphics at Hancock Field, Syracuse, N.Y. There he worked for a general who had his own F-106 Delta Dart and Mr. Duguid constantly designed new graphics and decals for the aircraft and wing tanks. The general's plane had to stand out from the rest and the first thing everyone noticed was his handiwork showing "el jefe" ("the boss" in Spanish) emblazoned below the cockpit. "The general frequently stopped by with new ideas and that was always a highlight of our day."

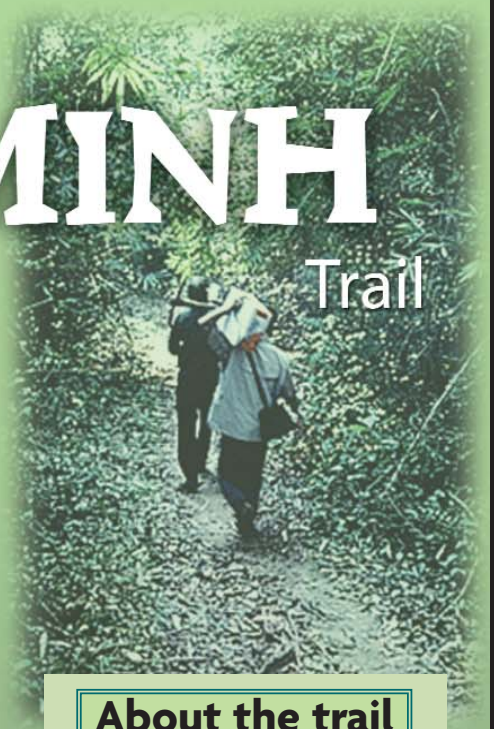
He served in Panama where he produced countless photos, graphics and presentations supporting the historic negotiation and ratification of the Panama Canal Treaties. His most grisly task was to process gruesome documentary photos of the Jonestown massacre in Guyana. He also aided investigators with slides and charts. In 1984, he came to Hurlburt where he has been ever since. One of his favorite artistic styles is through a time consuming technique called stipple where tones are created with thousands of hand-placed dots resulting in an image. Even in the computer age, he prefers the human touch in his graphic expressions. He is one of the last of the great Air Force illustrators and artists from an era long gone.



A model complete with runway.



Documenting the HO CHI MINH Trail



Editor's note: Mr. Jenkins is a retired senior master sergeant who served two tours of duty in Vietnam as an aerial and ground combat documentation cameraman, flying more than 100 combat missions.

By Mitchell Jenkins [ ]
1st Combat Camera Squadron

Point of View

As a 20-year-old airman, day-to-day duties during my first Southeast Asia tour were seldom boring. For the most part, I had unrestricted access to a wide array of operational and humanitarian missions. For the C-130 Gunships, combat photographers were the sole recorders for kills, specifically destroyed enemy supply trucks traveling from the north to the south on the Ho Chi Minh Trail. We had a 24-hour motion picture lab that quickly processed fighter aircraft's gun film from strike missions. Gunship film was also processed and reviewed daily by intelligence officers and the crewmembers during mission debrief.

One particular mission stands out in my memory. It was Dec. 20, 1970, the night before my 21st birthday. I was flying a scheduled combat mission onboard a C-130 gunship. My position on the aircraft was at the rear pilot-side troop door. The top half of the door was cut off to allow for a turret camera mount for my 16mm Arriflex film camera. The camera was butted up to a starlight observation scope, a light enhancement device used to allow night filming. About halfway through our mission, the pilot sighted an extremely large barge crossing a river. Upon taking a closer look, we couldn't believe our eyes. This barge was large enough to carry 26 enemy fuel and ammo trucks. We began an orbit over the area and commenced firing. It quickly became apparent that this barge was very important to the enemy because our aircraft took over 900 rounds of AAA in less than an hour. Luckily, the mission was a success. We recorded the most truck kills of any single gunship mission ever. Imagine trying to tell someone about this mission, only to have him or her say, "Sure they were." But of course, the mission was recorded. This is how I saw my job as a combat documenter. If an event happens, and no one is there to witness or record it, does it happen in the eyes of history? If a tree falls in the forest, and no one is there to hear it, does it make a sound? I was seldom denied the opportunity to document our forces performing their mission in Southeast Asia.

About the trail

The Ho Chi Minh Trail was a complex web of jungle paths that enabled communist troops to travel from North Vietnam to areas close to Saigon. It has been estimated that the National Liberation Front received 60 tons of aid per day from this route. Most of this was carried by porters. Occasionally bicycles and ponies would also be used. At regular intervals along the route the NLF built base camps. In the early days of the war it took six months to travel from North Vietnam to Saigon on the Ho Chi Minh Trail. But the more people who travelled along the route the easier it became. By 1970, fit and experienced soldiers could make the journey in six weeks. From the air the Ho Chi Minh Trail was impossible to identify and although the U.S. Air Force tried to destroy this vital supply line by heavy bombing, they were unable to stop the constant flow of men and supplies. The main danger to the people who travelled on the Ho Chi Minh Trail was not American bombs but diseases such as malaria. The North Vietnamese also used the Ho Chi Minh Trail to send soldiers to the south. At times, as many as 20,000 soldiers a month came from Hanoi in this way.

WWII

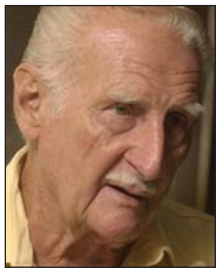
Exhausted after a 1944 mission over Italy, Doug Morrell rests up for the remainder of his adventures that would make him a household name among photographers.

Editor's note: The following is excerpted from the November issue of Airman magazine.

By 2nd Lt. Adrianne Michele [●]
Airman magazine

Doug Morrell, a retired chief master sergeant, has just about done it all over his 30-year military career. He served in World War II as a combat cameraman and flew 32 combat missions before being shot down over the "Iron Gates" of Romania. He evaded the enemy by walking across Yugoslavia and Albania for 27 days and bribing an Albanian fisherman for a ride to Italy.

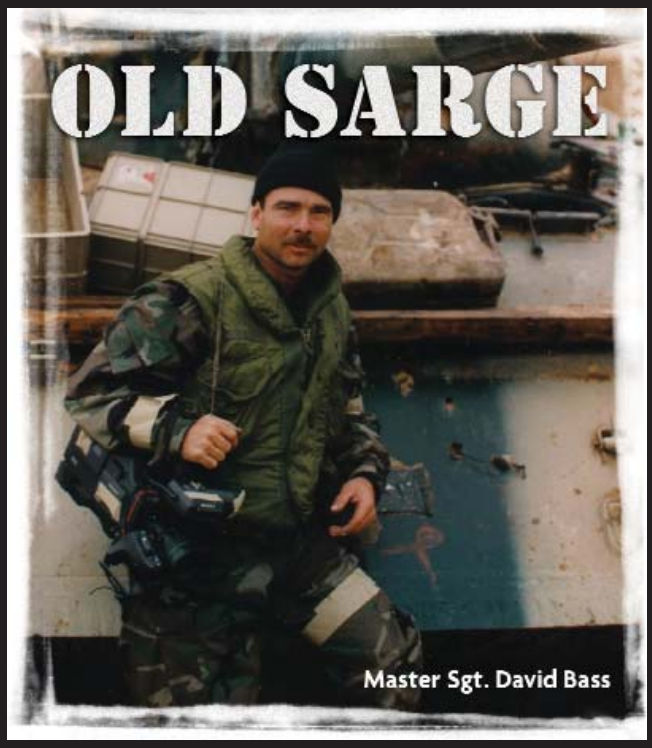
Back in action, he was flying his fifth raid over the Ploesti, Romania, oil fields when he was shot down again. " 'Oh, no! Here we go again!' That's exactly what I said when I bailed out," he said. "I was really thinking about having to walk back again." He parachuted to the ground. This time, the Germans were waiting. He spent 4 1/2 months as a POW in Bucharest before the advancing Russian army freed him. Almost 60 years later, and at age 85, Morrell tells these stories from the safety of his living room in Highland, Calif. Nowadays he regularly attends photography seminars, usually as a critiquer. He's seen a lot of changes since he was in uniform behind the camera. In the last 20 years, MTV has defined the new video style. "I still can't get used to all these fast-flash commercials and stuff," he said with disdain. "Since new advances come in all the time, [younger cameramen] want to use everything." With the popularity of embedded media, could combat camera fall by the wayside? Morrell doesn't think so. He said embedded journalists did a good job in Operation Iraqi Freedom, but they can't replace what combat camera does, especially with classified projects and conditions that only airmen are trained for. There's room for both storytellers.



Morrell encourages videographers to get back to basics: the point of pictures is still the story. "It doesn't mean a thing if you don't have a story."

Point of View

A tribute to



By Master Sgt. Michael Rivera [•]
AF Special Operations Command

In January of 1990, I took a short trip down the flightline to the base photo lab and had the first opportunity to meet an individual who would change me forever. For those of you lucky enough to have known Master Sgt. David E. Bass, I'm sure you can imagine my first thoughts.

First off, Sergeant Bass was not a big man. He was quiet, but larger than life. I soon found out that in the Combat Camera community he was a legend, and as a videographer he was the best. From the moment I met him, I wanted to be like him ... Old Sarge.

I called him the Old Sarge because he would usually pull out a rusty, little, old pocketknife to let me know that no matter how big I was, he was bigger. He would always say to me, with a heavy Panhandle accent, "Sergeant Rivera, I wouldn't advise you messin' with the Old Sarge!" I spent hours watching him edit and no matter how simple the story was, he would produce incredible videos.

He was old school and a lot of that rubbed off on me. I've caught myself telling people, "If you need so many fancy transitions, your footage must be pretty bad." That was Sergeant Bass. I remember sitting in a tent with him for several months at King Fahd International Airport in Saudi Arabia during the Gulf War, listening to his stories. He always had the best ones and you could never tell how much was true, but it didn't matter.

He is one of only a few Combat Cameramen to be awarded a Bronze Star with Valor, presented for heroism during Desert Storm. He was with an Army Special Forces Team when they came upon barracks that were being used by the Iraqis. His team came under heavy fire and although he videotaped quite a bit of the action, he put the camera down and picked up his M-16 rifle. Some of the Iraqis decided to surrender; maybe they knew Sergeant Bass was out there with his old, rusty pocketknife. Or perhaps it was because he had dropped so many of their buddies. He was an avid hunter, and I'm sure those skills came into play that day in the desert.

He said, "I didn't feel nervous or scared at the time … we were all doing what we were supposed to be doing."

He stayed behind to document the clean up after the war while the rest of the cameramen went home. A few months passed and it was time for Dave to return. We all waited with anticipation for his return at the airport. A few nights of fun and several bottles of aspirin later, things eventually got back to normal.

After the Gulf War, he went to Fort Dix, N.J., to be the superintendent of the Communications Support Division of the Air Mobility Warfare Center. Shortly after arriving, he became ill with cancer and passed away six weeks later. His memory lives on in each of us. The Contingency Communications Building was named after him in a dedication ceremony that took place in June 1998. My second son, David, was born right before Sergeant Bass passed away, and I always tell people proudly, my son was named after the Old Sarge.

10 steps to better PHOTOGRAPHY

By Chief Master Sgt. Ron Nelson
HQ Pacific Air Forces

Following these 10 simple rules will not make you a pro, but they will improve your photography.

Pre-visualize.

Before clicking the shutter, mentally visualize the final photograph.

Use a gray card.

Use a gray card for critical photographs to ensure your exposure is accurate. (Tip: if a gray card isn't handy, meter off green grass.)

Shoot tight, tighter, tightest.

Determine just what the subject is. Then, when you're shooting the subject so tight that you're afraid you've gone too far, shoot a little tighter.

Speed limit = 1/60.

Any longer shutter speed and you need a tripod.

Focus on lighting.

Painters use paint. Potters use clay. Photographers use light. Where are the shadows? Where are the highlights?

Remember composition.

Check out a book from the library and read up on the Golden Mean, leading line, formal and informal balance, framing, horizon line placement, etc.

Vary lens position.

Don't shoot all photographs standing up from eye level. If you're photographing a child playing in a sandbox, kneel down. Better yet, lie on the ground and shoot up.

Use the 1/focal length shutter speed rule.

For a 200mm lens set the shutter speed at 1/250 or greater. Violating the rule results in camera motion – unless a tripod is used.

Photograph before 10 a.m. or after 2 p.m.

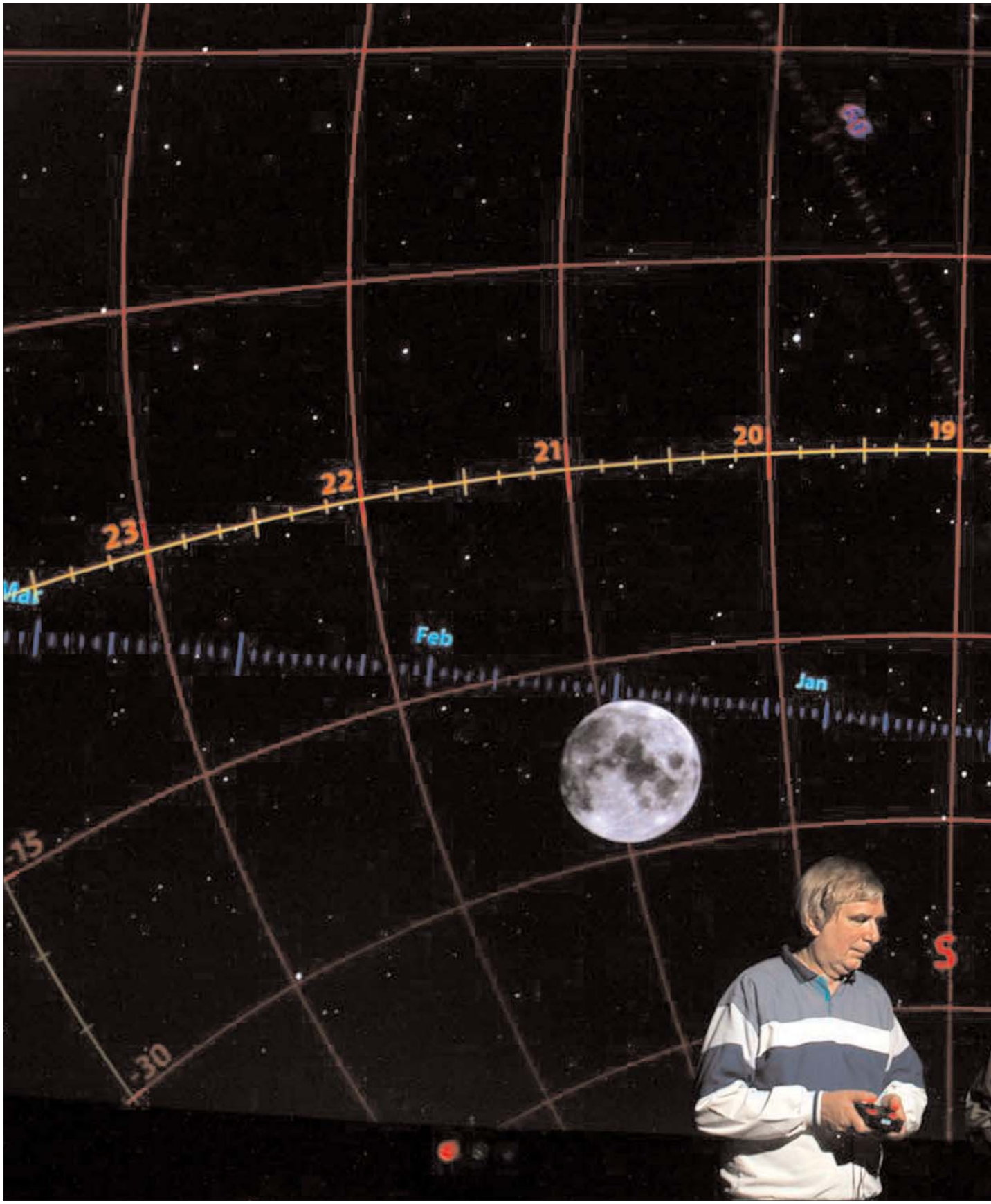
Daylight color changes from a deep orange in the morning to blue at noon to orange in the evening. The blue cast at midday makes photographs appear harsh and cold while the redder morning and evening color warms a photograph.

Eliminate "red eye."

Buy a camera with a hot-shoe flash or one with a flash that is distant from the lens' optical center.

There's a photographic rule that states: "The angle of incidence equals the angle of reflectance."

If a flash is located close to the lens then the light from the flash goes straight onto the retina (and a highly reflective retina it is) and reflects back through the lens. Badaboom, badabing – red eye.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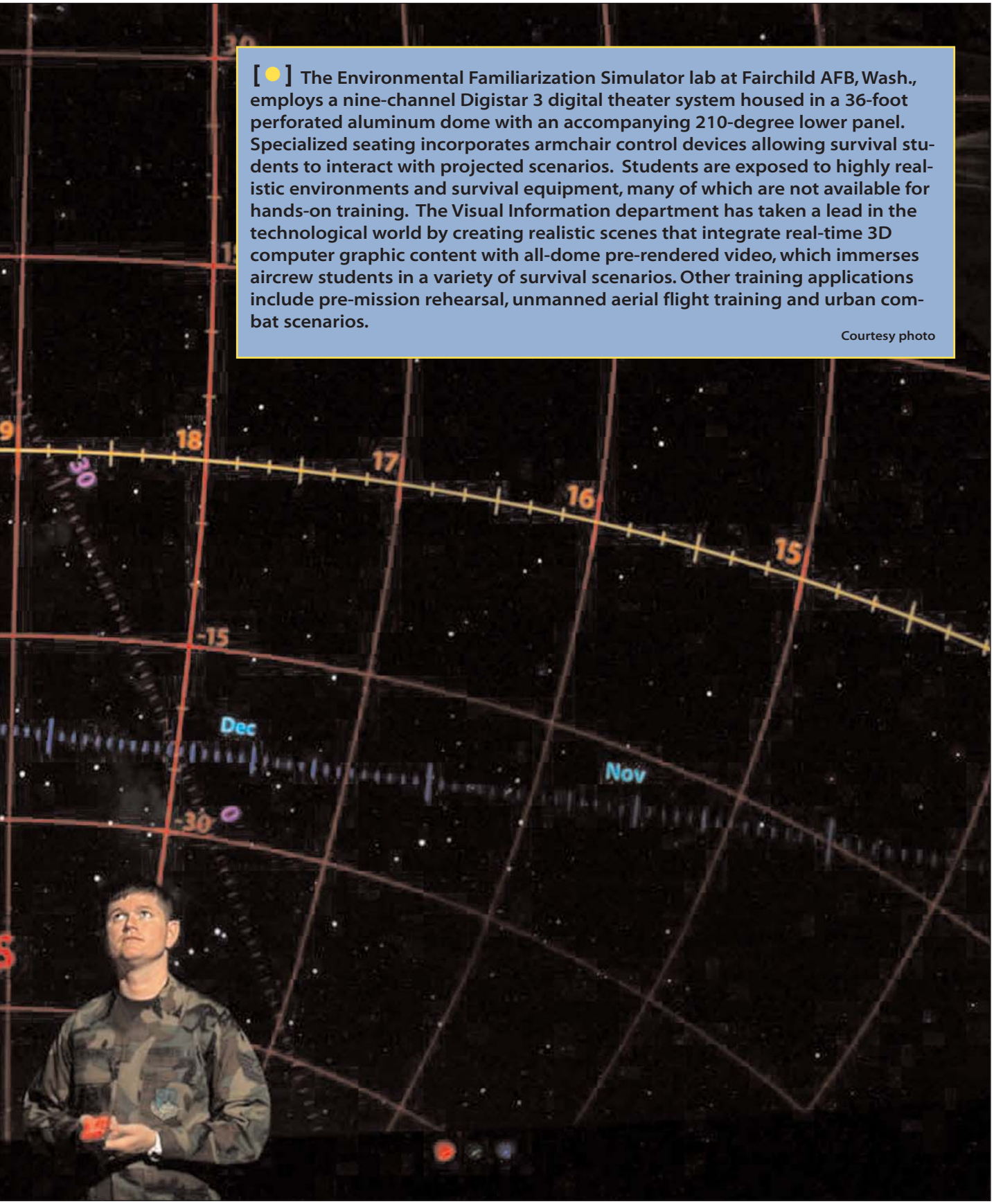
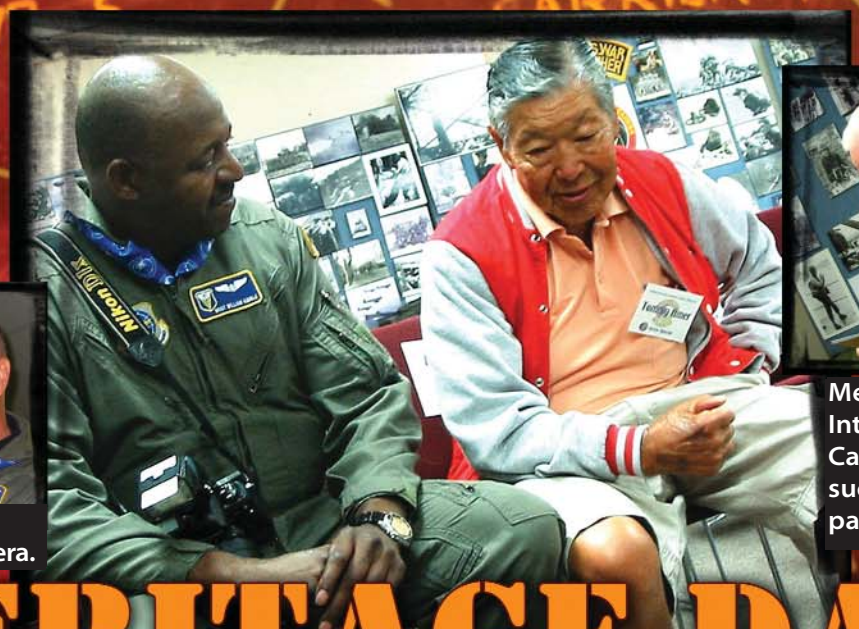


[ ] The Environmental Familiarization Simulator lab at Fairchild AFB, Wash., employs a nine-channel Digistar 3 digital theater system housed in a 36-foot perforated aluminum dome with an accompanying 210-degree lower panel. Specialized seating incorporates armchair control devices allowing survival students to interact with projected scenarios. Students are exposed to highly realistic environments and survival equipment, many of which are not available for hands-on training. The Visual Information department has taken a lead in the technological world by creating realistic scenes that integrate real-time 3D computer graphic content with all-dome pre-rendered video, which immerses aircrew students in a variety of survival scenarios. Other training applications include pre-mission rehearsal, unmanned aerial flight training and urban combat scenarios.

Courtesy photo

Time Machine

Tech. Sgt. Thomas Coffin checks out a vintage camera.



Members of the International Combat Camera Association, such a Tommy Amer (L), pass along a rich legacy.

HERITAGE DAYS

Veteran photographers share their war stories

By Maj. Richard Sater [●]
4th Air Force Office of Public Affairs

MARCH AIR RESERVE BASE, Calif. – Approximately two-dozen veteran combat cameramen – Army, Navy, Air Force, and Marine – attended as special guests to "connect the past with the future" of wartime photography here in June.

This first-ever open house, sponsored by the 4th Combat Camera Squadron (Reserve), was created to celebrate the heritage of combat photography. The guests were members of the International Combat Camera Association, headquartered in Hollywood. Joe Longo, president emeritus and founder of the ICCA, provided opening remarks, recalling his days as a motion-picture cameraman for the Army Air Corps in the Pacific during World War II and for the Air Force during the Korean war.

Other speakers included Bill Rogister, whose early interest in photography earned him a Boy Scout merit badge as a teenager then a military job as a cameraman for the Army Air Corps in World War II. He recalls bribing pilots and aircrews to let him fly with them. "I would take pictures of the crew outside their plane and give them prints," he said, and he was thus welcome on board so he could get his job done. He also recalled "souping" film – processing the pictures with liquid chemicals – in his mess kit in emergency situations, when he needed to deliver timely images from remote locations.

Tommy Amer, a Chinese-American veteran of World War II, remembered the awkwardness of being mistaken for Japanese, but he determined never to let it get in the way of his job. Capturing an image during a battle required a little luck and skill, he said. "You'd stick your camera up and duck your head."

Stories like these are exactly what Maj. Bruce Bender wanted his troops to hear. The commander of the 4th CTCS "C" Flight said his goal was to establish the connection of "veteran combat photographers talking with our reservists to share their experiences ... telling what it was like to document the war back in the day." He also wanted to use the open house as an opportunity to assist the Veterans History Project, sponsored by the Library of Congress, which is undertaking an extensive task of documenting war veterans' experiences as oral history. During the weekend, interested ICAA members were invited to reminisce about their military service on camera for the project.

"It's awesome," said Tech. Sgt. Tom Coffin, an aerial photographer and videographer assigned to 4th CTCS. "There's a lot of knowledge here. A lot of history."

News Briefs

Opening screen of a Chinese language tutorial built by the AF Academy's multimedia team.

New developments

MULTIMEDIA LEARNING: The U.S. Air Force Academy's multimedia element has produced a succession of award winning and highly recognized programs. Primarily tasked to support cadet education, multimedia teams produce education and training materials ranging in diversity from Foreign Languages to Astronautics.

An example of one program involves a Chinese vowel sound tutorial that incorporates more than 400 videoclips of a Chinese instructor voicing Chinese vowel combinations. These clips are married to illustrated letter combinations and interactive flash cards that depict the vowel sound and a word that uses it.

Expanding on the theory that learning is improved when information is conveyed through multiple sensory channels, multimedia teams accomplished a series of textbooks on CD Rom for the Department of Astronautics that brought written words to life with dynamic artwork, 3-D animation of abstract concepts and supporting videoclips. Comprehension of scientific material was aided by the incorporation of a series of powerful content search engines and links to custom programmed mathematical programs that calculate orbits and trajectories.

The USAFA multimedia production team also designed and developed an Air Force program to train 1,800 recruiters in the Admissions Liaison Program, a Combat Survival Training interactive training program for Air Force training bases, and provide ongoing support for the Center of Excellence for Medical Multimedia. In today's digital and sensory environment, communication methods need to be forceful, innovative and eye-catching. Effective teaching depends on effective delivery, and USAFA multimedia technologies are providing it. *(courtesy USAFA multimedia)*

Civilian Focus

WHAT WE DO

Communications and Information Career Program

RANDOLPH AIR FORCE BASE, Texas — Have you ever wondered how to become more competitive for promotion or why you never seem to be offered training? These two questions and many others are answered by the team at the Communications and Information Career Program. The CICP offers career counseling, competitive job opportunities, training, and tuition assistance to Air Force employees working in communications, computers, information management and visual information areas. Here are some of the things offered by CICP:

CAREER COUNSELING: To make the most of the career counseling we provide, we ask that you visit www.afpc.randolph.af.mil/cp/cicp/ to familiarize yourself prior to asking for career advice.

JOB OPPORTUNITIES: The CICP covers more than 2,900 Air Force civilian positions located worldwide. Every week, via the CICP list server, we push a list of all CICP covered positions that are available for fill on the AFPC website www.afpc.randolph.af.mil/default.htm. It's your responsibility to self-nominate for job vacancies that are advertised on the AFPC website.

CAREER BROADENING: We announce our requests for host sites and applicants periodically throughout the year. Assignment to a career broadening position is limited in duration to 24 months (with management extensions up to 36 months) and may involve a temporary promotion and a PCS. Selected individuals must sign an AF-Wide Mobility Statement.

Register
www.afpc.randolph.af.mil/cp/quick/master-qual-index.htm
Subscribe
www.afpc.randolph.af.mil/lists.htm
CICP Web site
www.afpc.randolph.af.mil/cp/cicp/

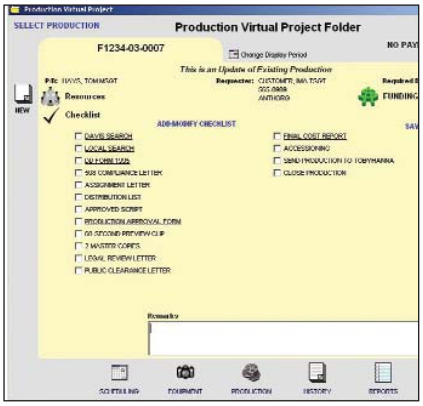
SCOPE CHAMPION: Scope Champion is designed to strategically manage our civilian workforce within the CICP in much the same manner as the officer corps. This is a structured program which emphasizes mobility, breadth of experience, depth of training and active mentorship. CICP registrants on permanent positions must self-nominate.

TRAINING: The Career Enhancement Plan, normally filled out in March-April is the main source used to determine requirements.

TUITION ASSISTANCE: The cut-off dates for new tuition assistance packages, for registrants not in an acquisition coded position, are July 1 and Dec. 1 of each year. To request a tuition assistance package send an e-mail to cicpta@randolph.af.mil or download it from the document library.

PALACE ACQUIRE: This program targets college graduates, and offers two to three years of formal and on-the-job training at CONUS Air Force organizations. Communications and Information PAQ positions include communications-computer systems specialists, computer scientists, operations research analysts, and electronic/computer engineers.

Organizations interested in sponsoring a PAQ intern and prospective applicants can contact us for more information at cicppaq@randolph.af.mil. *(Submitted by the CICP team, DSN 665-3691)*



TRACKING PROGRAM: For years the multimedia community has struggled to track and maintain information, but now there's the Multimedia Information Management System 2.0. MIMS encompasses two types of processes in one program that will assist managers in gathering, developing, and storing information and metrics.

The first process of MIMS mirrors the Air Force Form 833, Work Order Report, and records hours, tasks, and activities associated with a work order request. Small icons placed at the bottom of the main work order screen allow users the convenience of navigating through additional aspects of MIMS such as scheduling resources, tracking work order status, and running reports relating to various work orders.

MIMS encompasses the basic AFF 833 but expands to video services and resource management, products-delivery tracking, and provides extensive reports associated with all these elements.

The second process of MIMS explores a new look at managing video productions and their life cycle. The first production screen displays a Production Virtual Project Folder, which is the central heartbeat to managing a production. The user can quickly access key areas for a production such as scheduling resources, managing funding, and organizing their checklist.

MIMS is driven by permissions which provide relevant forms and actions to the user based upon their organizational role from supervisor to technician. *(Shelly Petruska, AFCA/CGOM)*

Airman 1st Class Franklin Perkins /100th CS

Making a video

Airman 1st Class Sarah Strayer, 100th Communications Squadron Post Office Flight, processes mail during a video shoot, which is being used for the national anthem shown at the beginning of every movie at base theaters.

Combat Camera

SPECIAL DUTY: The 1st Combat Camera Squadron is a 150-person, selectively manned unit with 56 video positions, 44 photo positions, 14 TV Intrusion Detection Maintenance positions, 14 communications officers, and a small compliment of other specialties including 2S0X1, 3A0X1, 3C3X1, 3C0X1, 3S0X1, and 8F000. In addition, there are 35 9-D aircrew qualified photographer and videographer positions and many unique training opportunities not often seen in our career fields for both our aerial and ground qualified personnel. For those who wish to apply for this special duty assignment, please refer to EQUAL PLUS where the unit continually advertises vacancies for photo, video, maintenance, and graphics positions. *(Chief Master Sgt. Thomas Hare, 1st CTCS)*

JCCC IMAGERY: If you're wondering how can you get your hands on all the cool pictures and videos seen in the December issues of the intercom, all you have to do is check out the Joint Combat Camera Center, or JCCC. Combat Camera teams around the world are required to transmit their imagery to the JCCC while deployed and at home during training. Once imagery is received from teams, it's transmitted to the JCCC and processed. The captions are checked for accuracy, and the image is posted on the website for all approved users to access. Anyone sitting behind a .mil network capable computer can access the site.

First go to this site to register: www.dodmedia.osd.mil/dvic/index.htm. Be sure to establish a username. Then the server will send a password to the e-mail address provided by you. From that point on, you'll be permitted to search thousands of images taken by photographers from all service groups deployed around the world. Searches can be done by service, name, location, time period, or SSN of the photographer, if known. You will also be allowed to store images that you select in a light box set up just for you. You can then send the light box to others via e-mail. The Web site is http://dodimagery.afis.osd.mil/dodimagery. *(Clarence Brown, 1st CTCS)*

TASKING COMBAT CAMERA: As the sole active duty Combat Camera unit in the Air Force, the photographers, videographers, graphics, and maintenance personnel in the squadron respond to taskings around the globe. Combat Camera primarily receives those taskings from the Tanker Airlift Control Center, at HQ Air Mobility Command located at Scott AFB, Ill.

The tasking authority is Senior Master Sgt. Jeffrey Chisholm, a former member of the squadron. You can reach him at DSN 779-3221 or commercial (618) 229-3221.

He will validate your request and e-mail a questionnaire for you to complete. It will assist you in identifying initial basic information concerning your request.

This includes dates, times, locations, final products desired, fund cite if applicable, contact numbers, and any other particulars. Once you return the questionnaire to him, he will forward it to 1st CTCS Operations. Then, the operations element remains the primary point of contact for the requirement and can be reached at DSN 673-3483 or Commercial (843) 963-3483. Combat Camera can provide the customer with a number of products.

Please forecast your requirements as far in advance as possible to ensure world-class still photo, video, and graphics support. *(Master Sgt. Keith Brown, 1st CTCS)*

KUDOS

BRONZE STAR: Two members of the 1st Combat Camera Squadron, Charleston AFB, S.C., were awarded the Bronze Star. Tech. Sgts. Scott Reed and Manuel Trejo earned the Bronze Star while serving as combat photographers at a classified location near and in Afghanistan from Oct. 7, 2001, to Jan. 20, 2002. During this period, Sergeants Reed and Trejo volunteered to document aspects of U.S. special operations forces and classified government agencies deep inside Taliban and Al Qaeda controlled areas. They also joined a rapid-response team to recover a MH-53M Pave Low helicopter at a hostile airfield surrounded by the enemy. Working under adverse conditions with the threat of an enemy attack, they were able to document the high-risk mission and forward a visual record to HQ Air Force Special Operations Command to enhance future recovery missions. "Most of the time, the reality of the danger didn't set in until we had returned and were debriefing," said Sergeant Reed. "When you're in the situation, one puts outside factors not within their control to the side and accomplishes that portion of the mission." *(Airman 1st Class Stephanie Hammer, 437th AW/PA)*

Staff Sgt. Suzanne Jenkins / 1st CTCS

Phone home

Satellite systems line the 379th Expeditionary Communications Squadron Compound at a forward deployed location in Southwest Asia, used to support Operation Iraqi Freedom.

The Copyright files

In the multimedia world, copyright is a hot topic. And, while the Air Force prohibits the use of copyright use without permission, questions arise as to what is considered permission, who can grant permission, and under what circumstances? These questions have spawned many myths.

Myth #1: Department of Defense agencies are exempt from copyright laws.

This myth propagates that governmental agencies are public, non-profit entities, hence exempt from copyright legislation. The fact is that DoD is governed by federal law which prohibits the illegal use of copyrighted material.

Myth #2: Pleading ignorance is a defense.

Recent court cases have upheld artists' rights. A user not knowing they were in copyright violation is a poor defense. Equate copyright ignorance to a military members not knowing their actions were in violation of the Uniform Code of Military Justice. Ignorance is no defense.

Myth #3: As a military member, if ordered to use copyrighted material, I must obey.

This too is false. If the material is copyrighted and permission from the legal office or publisher was not granted, the order is an unlawful one. Copyright use is federal law. Only Congress has the authority to change federal laws.

Myth #4: The Fair Use Doctrine allows for copyrighted material to be used.

Normally, under fair use, only small and attributed passages may be used. You can choose to quote selected paragraphs from an author without permission, but not whole chapters.

Myth #5: Written or oral permission by an artist gives the user unlimited use of the material.

This is also untrue. First, permissive use of copyrighted works has to be from the owner of the material, normally the publisher, not the artist. Second, permissive use is limited to that particular project. Permission for subsequent use of the same copyrighted material has to be obtained for other projects.

Myth #6: Public web sites are fair use and not subject to copyright.

The Digital Millennium Copyright Act of 1998 introduced substantial changes as to what is considered copyright works. The DCMA basically extended copyright protection to Web sites the moment something is posted.

This act also prohibits removal of identifying data that accompanies a work. How fair use comes into play for virtual works is still not clear, but the penalties for such indiscretion are steep. *(Master Sgt. David Riggs, 7th CS)*

Check out the
Full version online

Techno Gizmo

Aerial video is nothing new. However, modern technology no longer requires the open cockpit of days gone by.

WSV
WEAPONS SYSTEM VIDEO

Why WSV?

Since the beginning of military flight operations, cameras have been used to capture visual information of either ground formations or the effects of weapons delivery. Formerly known as Aerial Delivery Recording, Weapons System Video is an Air Force level program with the primary purpose of providing combat air forces, unified commanders and senior leaders with a visual record of aircraft weapons delivery, targeting and effects.

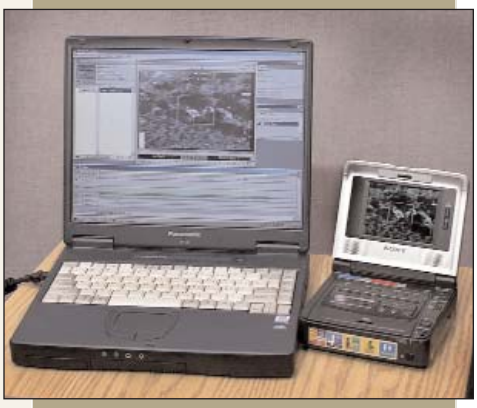
WSV's capability is not limited to just internal information. The American public needs to know how its tax money is being spent. Nothing illustrates this better than video of bombs destroying buildings with pin-point accuracy. It's virtually impossible to embed a journalist on the front lines of an Air Force mission, but by using WSV, images and video of the Air Force's mission can be quickly edited for classified material and sent directly to news organizations around the world.

How it works

WSV begins with footage shot from the perspective of an aircraft's targeting pod. Using this pod, pilots are able to guide their weapons and make minute corrections to the bomb's flight path in order to strike targets with precision. Once the footage, which is recorded through the aircraft's Heads Up Display, is removed from the aircraft, specialists from intelligence squadrons work side-by-side with multimedia specialists to condense and edit all the raw footage.

Training for Air Superiority

WSV can be used in a variety of mediums. Video clips taken from F-15 Strike Eagle pods during Operation Iraqi Freedom are now integrated into the training program for F-15E Weapon System Officers. Real-world clips provide WSO with a tool for target identification and will benefit these officers in future conflicts and exercises.



Courtesy photo

Computers and digital video are the tools of the trade for Weapons System Video specialists. A Hi8 video player is used to play the video from the aircraft's video tape recorder. From the player, the video is sent to a computer where specialists compile and edit the clips for internal use, external news media or for training scenarios.

Sources: Lloyd Umagat / AFILCOO and Tech. Sgt. Dan Duncan / 99th CS

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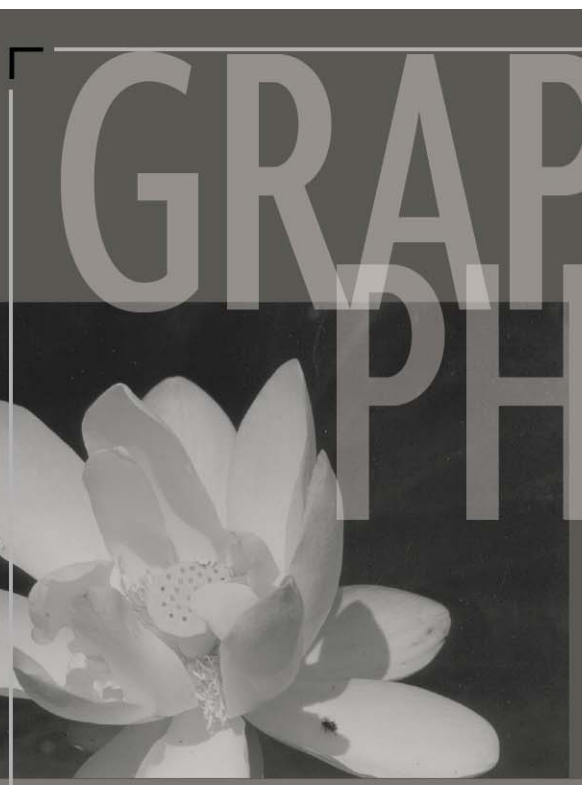
When words become unclear, I shall focus with photographs.
When images become inadequate, I shall be content with silence.

Ansel Adams

JCCC image

During the celebration of Eid, a three day long Muslim holiday signifying the end of Ramadan (a religious holiday involving weeks of fasting) a child gets confused in a crowd of other children.

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